

INTERNATIONAL www.apti.org

BUILDING TECHNOLOGY HERITAGE LIBRARY

https://archive.org/details/buildingtechnologyheritagelibrary

From the collection of:

Jablonski Building Conservation www.jbconservation.com

15-7LH

Hammar's

House Painting

Styles For 1900.

F. HAMMAR PAINT CO. ST.LOUIS.MO.

Established 1872



Hammar's 1900 Styles.

There is too much effort to throw mystery around the paint question. The proposition is a simple one. When you paint your buildings, you want only three things:

FIRST-The paint that will Cost You the Least, consistent with the best results.

SECOND—That paint that will Last the Longest.

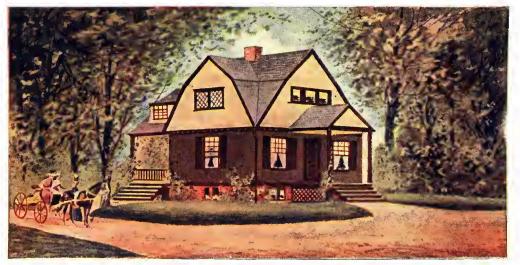
THIRD—A harmonious combination of tints which gives your house that distinctive something, called Style.

It is the purpose of this booklet to make a straightforward business proposition to you in regard to the quality and durability of Hammar Paint—if it does not cost less and wear longer than other paint we agree to refund your money; but there is a feature

in dressing homes. Not one in 3000 is painted intelligently. The nerves of the eye are more sensitive than the nerves of the ear; while your ear can become hardened to discordant sounds, unharmonious combinations of colors give positive pain to the eye. Some combinations only fail to bring out the beauty of the house, while others are positively incredible in their ridiculousness.

Color Combinations-Right and Wrong.

Here is a house which the architect has designed, tall and stately, with the character sapped by flippant colors and horizontal borders which are as much out of place as horizontal stripes in the dress of a corpulent man. A low rambling house is painted with an indefinite color which gives it the appearance of crouching on the ground;



Body No. 56. Gables No. 10. Trimmed with No. 90.

a colonial house, with vivid modern tints; a house with color that is absorbed by the foliage, and another which screams in conflict with the surroundings.

Cause of Errors.

The principal cause of these errors is the selection of colors from a tint card. Tints on the card may combine harmoniously and beautifully, but when the surroundings of the house—its size and style of architecture are considered, they lose their character. To paint right, the house and not the tint-card must be examined. When you consider the thousands of color tints—how they combine or fail to—how the possibilities of different arrangements of color cannot be computed in figures you will appreciate that the only person competent to select the color combination of any house is an



Body No. 63. Trimmed with White.

artist whose native talent, together with years of study, has rendered him competent to tell you how the whole house will look before a drop of paint has been applied. Believing that the aid of such a person not now within your reach would be appreciated, we have established a department of criticism and suggestion in charge of competent artists and architects, which is at your disposal if you mean to paint.

The Things Which Effect Style.

The most important things to consider are: The style of architecture, size, location, proximity to other houses and foliage, their color, whether on a hill or level, etc. Then, too, the texture of different materials—wood against brick, or brick and stone require different treatment.



Body No. 13. Gables No. 57. Trimmed with No. 81.

The style and kind of roof makes a difference. Most roofs are stained out of harmony with the rest of the house. If a man is not going to revamp his roof, he had better consider the style of painting the roof he has. The house that the passer-by sees 20 rods back from the street must not be painted the same as the house which breaks suddenly on the view of the passer-by as he steps around the corner.

Free Color Suggestions.

We send blanks on application which take up these points in interrogations, which if you answer and mail to us, our Art Department will make suggestions, free of all expense to you, which will aid you in the selection of such colors for your individual house, as will make it a medium of artistic expression to you, to your friends and to the



Body No. 58. Gables No. 71. Trimmed with No. 79.

passer-by, and actually increase its cash value. The beautiful appearance of your home painted on one of our original and individual color plans does not mean the sacrifice of durability or economy—it is additional. On this subject we desire to make you the following straightforward business proposition:

The Paint That Costs the Least.

If you will use Hammar Paint on your buildings we will agree to save you from 10 to 25 per cent. of the average cost of high-grade mixed paints or strictly pure white lead, and we will guarantee that Hammar Paint will give you entire satisfaction for five years on three-coat work; or, for three years on two-coat work.

The first agreement can easily be verified by comparing the cost of Hammar Paint



Body No. 62. Trimmed with No. 79

(\$1.25 per gallon when mixed), with the cost of high-grade, ready-mixed paints or of white lead. We put our \$200,000 cash capital behind the Durability guarantee—that if it cracks, peels, blisters or chips off in five years; or, if Hammar Pant does not last 50 per cent. longer than strictly pure white lead, we will send you in CASH the entire amount you have paid for all of the paint materials used (paint, oil, colors, etc.). We hold your money in trust for five years. It is subject to your order at any time that results are not as represented.

For reference to our financial responsibility, we give you any bank in St. Louis, Bradstreet's, Dun's or any other commercial agency.

We have made HAMMAR PAINT for twenty-eight years; if we were not positive it would give these results we could not afford to make this proposition.



Body No. 59. Trimmed with No. 53.

The Paint That Lasts the Longest

What is good paint? Good paint is nothing in the world but a mixture of pure linseed oil with such paint pigments as have good body and clear, bright colors. The use of pure linseed oil is the principal requisite. The pigments by themselves have no durability whatever, because, if applied in the dry state they will not remain on the surface; they require some kind of a binder to hold them there. Linseed oil is recognized the world over as the only oil suitable for making paint because of its peculiar quality of drying in an elastic, gum-like mass, penetrating and filling the porcs of the wood, making an impervious, durable coating. Also, because of its powerful adhesive qualities, taking up each particle of paint pigment and cementing it to the surface.



Body No. 78. Gables No. 41. Trimmed with No. 79.

Not Difficult to Get Pure Linseed Oil.

It is not difficult to get pure linseed oil; every conscientious dealer handles it, and as the linseed oil is so very important in making good paint, it is only natural that you should prefer to control its use in the paint you apply on your building. Hammar Paint is ground very thick. (White weighs 18 pounds to the gallon, and each gallon-bucket contains exactly as much paint pigment as two gallon-buckets of ordinary mixed paint). It is not thick enough, however, to make mixing difficult, any boy can mix it; but it is so thick that you must add a gallon of your own linseed oil to each gallon of HAMMAR PAINT before it is ready to apply. It contains sufficient dryers and turpentine to make perfect paint after the oil has been added.



Lower Body No. 60, Upper Body No. 20. Trimmed with No. 59.

The Combination.

HAMMAR PAINT is made of pigments which will not, in any way, dissolve or destroy the linseed oil, but allow it to fulfill its natural function, making an elastic impervious paint.

WE furnish a gallon of HAMMAR PAINT, ground thick; YOU furnish a gallon of pure linseed oil; TOGETHER we make two gallons of strictly pure linseed oil paint, COSTING you only \$2.50, or, \$1.25 per gallon,

that will last until the constant action of the elements wear out, which we guarantee will not be within five years.



Body No. 96. Trimmed with No. 51. Sash No. 79.

We will admit that there are other combinations based on pigments practically as good as ours, but the liquids employed are to you an unknown quantity. As it is a vital necessity in making the best paint that the oil shall be pure, it is certainly a great advantage in using oil that you **know** is free from adulteration.

The Only Guaranteed Paint.

Our proposition to you is summed up in the guarantee on next page, which we will send to you in writing, if you desire; or, we will sign a guarantee drawn up by your own attorney embodying this proposition, so that you will have a legal document to fall back upon if Hammar Paint does not give you the satisfaction we claim for it.



Body No. 61. Trimmed with No. 10. Posts and Cornice No. 75

The Guarantee of Cost and Wear.

After being thinned, gallon for gallon, with pure linseed oil, and applied according to the directions on every can (which are those followed by all good painters), we place our \$200,000 capital behind our guarantee that Hammar Paint will not crack, peel, blister or chip off for five years on three-coat work, or over surface previously painted, for three years on two-coat work.

That the use of Hammar Paint and pure linseed oil will save you from 10 to 25 per cent. of the ordinary cost of high-grade mixed paints or white lead.

That Hammar Paint will wear 50 per cent. longer than strictly pure white lead and leave an equally good surface for repainting.

We also agree that in case this guarantee is not fulfilled to your entire satisfaction we will refund you in CASH the entire cost of the materials used in painting.

We ask you to use Hammar Paint on the legal, binding agreement, that it will give you the three things that you want when you paint your buildings:

FIRST—The least cost consistent with the best results;
SECOND—The longest wear;
THIRD—That harmonious combination of tints which gives
your house that distinctive something, called Style.

F. HAMMAR PAINT CO.,

ST. LOUIS, MO.

SURFACES.

The greatest cause of trouble with paint is its application over **damp** surfaces, wet from recent rains or dew. The sun draws out the moisture, and as the paint above it is a solid mass it must lift off to allow the dampness to escape, causing blisters, cracks and chips. Bricks are especially porous and retain moisture for several days.

For best results be sure that the surface is absolutely dry, not only on the surface but throughout.

The sappy places and knots in yellow pine are concentrations of rosin. The hard, glassy surface prevents the paint from penetrating the pores of the wood and does not give it a foot-hold to become attached to the surface. The hot sun boils out the rosin, and whatever material may have been applied over it must come off. There is no satisfactory manner to treat such surfaces. Woods containing these spots should not be used for outside weather-boards. As a rule, if the knots are covered, previous to the first coat, with shellac varnish, which is gum shellac dissolved in alcohol, it may prevent the paint coming off, but on such places, the paint used should not be held, in any manner whatever, responsible for blisters, chips or peeling.

Ochre Primers should never be used. Ochre is an earth. Paints are made from metal bases, and having no affinity for ochre, the contraction and expansion are of different degrees, causing cracks and chips. Use all coats of the same material, so that it may form a solid homeogenous mass.

Old surfaces that are blistered or chipped can not be relied upon until the old paint has been burned off to the wood. Having chipped once, it may continue to do so indefinitely, no matter what is afterwards applied. Burn it off and then apply good paint.

Adulterations will ruin any paint, by destroying the mucilage, or the "life" of the linseed oil. Rosin cracks and blisters. Petroleum oil makes paint chalk and chip. Fish and animal oil will not dry readily, causing blisters. Be sure your oil is pure if you expect good results from any kind of paint.

Painters.

We recommend employment of practical painters to spread Hammar Paint, as a good workman will use less paint and obtain far better results than an inexperienced man.

The colorings on the houses, as shown in this booklet, give the general effect of similar buildings painted with Hammar Paint. The colors, however, only approximate our shades. It is impossible to get results with printer's ink that are accurate, and these designs are given to show the general results of using various combinations of Hammar Paint.



